

THIRD ANNUAL KOLO FESTIVAL

As arrangements are shaping for the Third Kolo Festival to be held this Thanksgiving week-end we recall the first such event held in San Francisco for the benefit of Vyts Beliajus, then recuperating in Denver. Last fall, at the second Kolo Festival we had a joint Teacher's Institute featuring Vyts himself. We recall his introducing the now-popular Makedonka Kolo to us.

This year will find an even bigger Institute, featuring Balkan, Near-East and Slavic dances. Again Vyts will be there, this time with some new Macedonian dances, among others. At the same time we will be fortunate in having Anatol Joukowsky who has endeared himself to so many of us in his short stay here and who was the hit of this year's Stockton Folk Dance Camp. Mr. Joukowsky will have some more interesting and exiting new dances for us.

The week-end will get an early start on Thursday, November 25th at the Sokol Hall, 580 Eddy Street in San Francisco with a pre-Festival Folk Dance Party. Friday and Saturday will be teaching sessions of the Institute. This will take place at the Dovre Hall, 3543 18th Street, near Valencia, headquarters of the Kolo Festival. The Festivities will begin Saturday evening November 27th at 8:00 P.M., featuring two tamburitza orchestras.

Sunday afternoon will be highlighted with a program of exhibitions featuring the several folk dance groups directed by Mr. Joukowsky. After the exhibitions a delicious Yugoslav dinner will be served and followed by a film program of Yugoslav dances filmed in Europe. The tamburitza orchestras again will start playing the melodies of the kolos and continue until midnight. Save the dates of November 25th to 28th for the Third Annual Kolo Festival in San Francisco.

5TH INTERNATIONAL SQUARE DANCE FESTIVAL

Chicago's huge Amphitheatre at the Stockyards (Halsted and 43rd) will once again be the scene of the gigantic square dance festival on Nov. 13th. For the first time this year folk dancing will be given an official part at the festival.

The recently formed "Chicago Folk Dance Leadership Council" are arranging a pre-festival folk festival on Friday, Nov. 12th at Cafe Brauer in Lincoln Park (Stockton Rd.). Everyone is cordially invited. For further information call Bernie Kosnick at Avenue 3-5102 or write him at 3855 School St., Chicago.

RAISIN FESTIVAL AND STOCKTON REUNION

This year's annual Raisin Festival in Fresno, Cal., the heart of the grape and raisin land, will be held at the Fresno Auditorium at Fresno and O streets on October 23rd. The occasion of the festival will be of double importance for those who attended the Stockton Camp, as this will also be a reunion of the campers plus . . . An institute and Clinic will take place at the Washington Jr. High School, 735 Glenn, Fresno. Vyts Beliajus, Jane Farwell, Lucille Czarnowski, Anatol Joukowski, Grace Perryman, Walter Grothe, Miriam Lidster, Millie Von Konsky, John Filcich, Dale Garrett and Jack McKay will be on hand to teach. The institute will last from 10:30 A. M. to 5 P. M. (with a break for lunch). Admission to the institute will be one dollar. The headquarters for the reunion will be at the Hotel Fresno.

THE EVENING SONG

(Vakarinė Daina)

A new book, the first of its kind in English, is now in midst of publication and to be released soon. It is a collection of Lithuanian myths, legends and fables, compiled by Vyts Beliajus. The myths and legends are all charming and poetic while the fables are on the humorous side. Each story will contain from one to two drawings beautifully executed by Louis Denov who caught the spirit of the story in each one of his numerous drawings. It will make a wonderful Christmas gift for the adult as well as for the youngster in the family, and a proud addition to your own folkloric library. Order your copies now by writing to V. F. Beliajus, 1402 Seventh Ave., San Diego 1, Calif. \$3.00 per copy.

CHRISTMAS ADS AND GEETINGS

We Want Plenty of Them in Any Form and Size. Personal greetings to your VILTIS reading friends, Personal greetings to VILTIS, Ads of your establishments, etc. Any amount will do and we are generous with space. Send ads, send ads, send ads—Pronto- Pron-tisimo. NOVEMBER 20TH IS THE DEADLINE.



YOUR CHRISTMAS REMEMBRANCES

With the advent of the Christmas season please bear in mind to remember with financial aid the following two institutions:

The Children's Home in Diepholz, Germany.

Many Lithuanian refugees were forced to remain in Germany. Due to illness of a member of a family (TB, etc.), the road to U.S. was closed to him. Many families not wanting to leave behind a parent or child and thus break up a family unit, choose to remain behind. These families are all destitute. They have organized a Children's Home where the children get free room and board, food, clothes and education. It takes a tremendous amount of funds to maintain the home. Please send your contributions to:

Lithuanian National Committee
Pranas Zundė, Chairman
Children's Home
(17a) Weinheim / Bergstr.
Mitellgasse 8, Schliessfach 233
Diepholz, U.S. Zone, Germany

JCRS, Spivak, Colo.

JCRS Sanatorium, the institution with a heart, ended its 50th year of humane work, for which it received a governmental citation. Citations are prideful, but it takes a tremendous amount of money to run an institution which serves humanity and the afflicted without any cost to the stricken. The institution has now expanded to include not only tubercular patients but also cancer, asthmatics and all those with any respiratorial ailments. The goodness of your heart extend to the Institution With A Heart. Send your contributions to:

Israel Friedman
JCRS
Spivak, Colo.

SOME BACKGROUND ON THE KOLO IN THE UNITED STATES

Richard Crum

In order to discuss the kolo situation in the U.S. today, we have to go back to the turn of the century and examine the dance background in Yugoslavia itself at the time when immigrants from that area began coming to our country. It's difficult to get a good detailed picture of that period, because it wasn't until 1934, through the pioneering efforts of the sisters Danica and Ljubica Jankovic, that any systematic attempt was made in Yugoslavia itself to collect, preserve and document its immense folk dance wealth. However, we can piece together a sufficiently accurate picture to draw some general conclusions about Yugoslav dancing half a century ago. For our purposes, it's convenient to divide the subject into two aspects: "city" dancing and "village" dancing.

A long struggle to liberate themselves from the Turks had built up within the Serbs an intense nationalism which appeared in their literature, music and other facets of their culture. The way in which this national pride evidenced itself in the city dances is particularly interesting. City dancing masters began looking toward the folk dances for inspiration, and started composing ballroom dances in the native idiom. Along with the French quadrilles and other dances in vogue at urban balls, there began to appear "kolo" dances, done in circles and lines, patterned after the kolos done in the villages. In many cases the dancing masters borrowed melodies and steps directly from the village dances, but these were usually a bit too brusque or crude, so they composed melodies and manufactured steps and figures, in an attempt to combine the folk element with the courtly style that was fashionable at the time.

These various composed kolos served the same purpose as did Korobushka in Russia or the Beseda in Czechoslovakia. They were dances "in the manner" of native folk dances, but were intended for performance in the ballroom. Kolos of this kind numbered in the hundreds, and they came and went in popularity. They were taught in all the fashionable dancing schools and spread throughout Yugoslavia.

Some were composed in honor of noble families or individuals, e. g., Jeftanovicevo, Kurtovica, Kraljevo oro, Nataljino, etc.; others were dedicated to political parties: Radikalka, Liberalno kolo, etc.; still others were given patriotic names: Srpkinja, Srbijanka, etc.; a number were named for different sections of the city of Belgrade: Čukaričko kokonješte, Savamalsko kolo, Dorcolka, etc.; certain professions had kolos dedicated to them: Oficirsko kolo, Profesorka, etc. Among the other ballroom kolos familiar to us in America are Seljančica, Sarajevka, Vranjanka, Kokonješte, žikino, Rumunsko and many others.

The fact that these ballroom kolos were widespread throughout Yugoslavia fifty years ago accounts for their being brought over to America by the immigrants at that time. A count of the kolos now done in the U.S. will show that about 80% are of the old ballroom type. About the only "folk" kolos brought over were Malo, Veliko, Erdeljanka, Milica and the Drmesh.

To better understand why more village kolos were not brought over, we need only consider that any particular village dance is usually restricted to that village or its vicinity. Hence, it would have been difficult for people from different parts of Yugoslavia to get together and do each other's dances. It was much easier to dance the more universal ballroom kolos which almost everyone knew.



A Slovene maiden with the halo-like bonnet

Of the few folk kolos that survived in the U.S., Malo, Veliko, Erdeljanka and Milica were from the province of Vojvodina, where the best tamburitza players come from, and it's probably through the tamburitza players that the melodies and steps for these kolos became popular, after the immigrants were already in America. There is no other logical explanation for the fact that Croatians in this country, most of whom come from around Zagreb and Karlovac, are dancing kolos typical of Vojvodina, far to the east.

The overwhelming majority of Yugoslav immigrants came from the northern areas of the country (Croatia, Slovenia and Vojvodina), and, of course, brought with them cultural traits from those areas only (the tamburitza, "basic step", etc.). However, the music and the dances of the rest of Yugoslavia never reached our shores.

In other words, America received only a small, quite restricted sample of Yugoslav music and dance, consisting of about twenty ballroom kolos, four or five typical dances of Vojvodina, and the music of the tamburitza instrument, which, while rich and beautiful, is only a fractional part of the real wealth of Yugoslav music.

It is a well-known fact that when people migrate from one area to another, the culture they carry with them retains certain elements from the original environment, but inevitably absorbs characteristics of the new surroundings. Most of the kolos brought to America eventually died out in Yugoslavia itself, while they lived on in this country among the second and third generation Croatians and Serbs. However, many changes took place in these dances, so that today when one observes them at Croatian and Serbian affairs, they are quite different from what they originally were.

Yugoslav-Americans tired of doing the kolos the same way year after year—girls began dancing "basic step" with